

## UNIVERSITY WITHOUT WALLS OF BOSTON

by JOYCE CLARKE

The brochure cover reads "University Without Walls of Boston, a new concept in higher education," but the school is only half the story; the other half involves the desire of a man to help his people advance through higher learning.

To start at the beginning, in 1958 Rev. Prentis Moore, a native of Texas and graduate of Andover-Newton Theological School, was assigned to the Eliot Congregational Church in Roxbury. He started teaching Sunday School and found out that the assignments he gave the pupils to complete at home were not done. It became quite clear that his 7th grade pupils had little interest in the educational type structure of Sunday School and it was easy to deduce they held the same feelings for public school.

Rev. Moore says he didn't want Sunday School to be a "babysitting service"; he wanted his pupils to learn something. So a year later he started the Roxbury Basic Reading Program and the Roxbury Tutorial Project.

Also in 1959 he began formulating the idea of an urban college for Roxbury. Rev. Moore stated that a survey had shown that at that time

less than 1 percent of Massachusetts' college enrollment was Black. He recalled that 85 percent of his high school graduating class went to college. Although most were poor, they had some idea of a career choice and college was a natural next step.

One would think that Massachusetts with all its institutions of higher education would be filled with Black students, but Rev. Moore says that for a number of reasons this is not so. For instance, the colleges recruit seniors from every high school in the country except its home schools. There exists a low level of aspiration because there are no "models" for young Black children to follow. The schools have poor guidance programs, the poorly educated experience difficulty in passing the college entrance exams and obviously, the lack of financial abundance of the larger sector of Black residents prohibits college.

In spite of his awareness of these problems, Rev. Moore was determined to see his University Without Walls become a reality.

The hardest area to hurdle was financial support. The excuses were always the same—Massachusetts is

full of schools that the residents can go to.

Finally, Dr. Cheek at Shaw University, Raleigh, N.C. expressed interest in Rev. Moore's concept and after visiting Dr. Cheek in 1969, Moore submitted a proposal to the government for funding through the Office of Education. UWW shortly thereafter became an extension of Shaw University, who grants their degrees, and the Union for Experimenting Colleges and Universities, Antioch College, Yellow Springs, Ohio.

The University Without Walls of Boston officially opened its doors in January 1970.

The University boasts an enrollment of 86 students from 17 to 60 years old and about 30 students in the three Massachusetts prisons. A potential student is not given an entrance examination per se, but is required to file a formal application, his high school transcript (and college transcript if applicable), a resume, an autobiography and two letters of recommendation. The aforementioned seems like a lot but sincerity and a willingness to learn can be cited as priority requirements for admission as

opposed to how well one can score on a test.

The course of study is then tailor made for the student so that he begins his work from where his education left off. This way a student works at his own pace, and can take from three to five years to graduate. In addition, the curriculum is flexible enough so that the student can work, study in the classroom or independently.

UWW offers a fully accredited B.A. degree from Shaw University after successful completion of study in one of the following areas of the Urban Sciences: Business Management and Economics, Urban Planning, Public Administration, Urban Politics, Behavioral Sciences, Afro-American Studies and Liberal Arts. One reason the university has limited its major to the Urban Sciences is because Rev. Moore feels there should be a sufficient number of people who can effectively deal with the urban scene in which they live.

For some time Rev. Moore had been working in the Walpole, Norfolk and Concord prisons as counselor and conducting group dynamic sessions. So naturally when UWW opened, the prisons were not excluded. Rev.

Moore sent his faculty members on a weekly basis to hold sessions, but has temporarily discontinued this since there has been so much unrest in these penal institutions. The machinery is already in operation to bus the men out of the prisons for four hours of work and four hours of classes per week and will get underway as soon as it is feasible.

The church is the central "school" and boasts 36 classes. It is, on a microscopic scale, organized like most institutions, in that they use textbooks, but only when necessary. They limit the class sizes to around ten. There is a Dean of Admissions, a Financial Aid Director and faculty advisors. The church is open seven days a week.

According to the Boston Globe's report, "this year UWW has \$75,000 including a \$50,000 research grant from the Blanchard Foundation to develop a national model for an urban college."

UWW has turned out to be a revolutionary institution in the midst of the Commonwealth's bureaucratic institutions bent on changelessness. With little fanfare, they seem to be surmounting all the obstacles and forging ahead successfully.



Rev. Prentis Moore, Minister of Eliot Congregational Church and Director of UWW. Photo by D. Satterthwaite

## OGWENO NYANGANI: UJAMAA PREVAILS IN AFRICA

by ILEEN DOTSON

Ogweno Nyangani has lived in the U.S. for eight years. During that time, he has formulated many contrasts about life in the U.S. and life in his native Kenya, East Africa.

In Africa, he said, UJAMAA—a system of brotherhood and sharing exists. In the U.S., a sense of individualism persists.

Teacher of two recently accredited Black studies courses in the university, Swahili and the History of West Africa, he believes that brotherhood is the key to successful Black nationbuilding.

Economy and money have destroyed human relations in the U.S. according to his observations. He explained that the way of life in Africa is shaped by one's way of living. Everyone is responsible for his brother and even his distant cousins. They do not hesitate to give to each other and the donor expects nothing in return for his generosity.

Throughout Africa, one might have to pay several cows to marry a girl. This custom is not practiced to increase the wealth of the girl's family. It is merely one way of showing the great respect of the groom for the bride's father. The groom does not buy his bride. Rather, it is his way of thanking the bride's

father for bringing such a beautiful creature into the world. If one does not have any cows, he may take them from his relatives without their permission. He need not feel any repercussions because what he has done is good for the community in terms of increasing its population.

This is an example of the innate feeling of brotherhood that Africans all across the continent seem to feel. African people, to Ogweno, are "more spiritual." Money and material things are not as important to them as human relations.

Because the people are so willing to give of themselves, "theft is minimal" in Africa. Penalties for theft are extremely severe and most criminals wind up turning themselves in to avoid being beaten or punished.

The African way of life is superior to the American way of life for Ogweno because it symbolizes human good rather than material wealth.

Education in Africa is "spiritual satisfaction." Like other African students studying in other countries, Ogweno hopes to use his education to help the people in his homeland. Education brought Ogweno to the U.S., he explained. Students attend

colleges and universities in the U.S., Great Britain, China, and the Soviet Union to keep up with the African ideal that they can receive a good education anywhere. Their education is a "reflection of U.S. education," for those studying in the U.S. and they will use it, not only to benefit themselves, but to benefit their people.

Ogweno expounded on the educational system of his country. Education is relatively new to Kenya because the country has only been independent for nine years. Because the country was building and developing itself in all areas, it could not spend all of its energy on developing a superior educational system. Therefore, it inherited the British school system. Now, the educational system is changing to reflect African interests.

"The aim of education should be great accomplishment for nationbuilding. And that means that we must have self-reliance and we must be more than just brothers."

Freedom, to Ogweno, means hard work, and that you have been given the responsibility to do something. We should avoid making excuses for not working hard for what we want to achieve, he said:

(cont. on page 3)

## BLACK FEET

by CLYDE VALENTINE

Black people have always been known for running one thing or another. If they're not running numbers or running their mouths (c.v., m.b., h.v.p.H) they just might be running track. This was the case Tuesday night at the Annual Northeastern vs. Harvard Track and Field Championship.

Black men and women have always been and will always be an essential constituent towards a truly competitive representation in not just sports but the world.

It is a common stereotype among Blacks, as well as whites that all Black people can sing, dance, play ball or run track. This is basically true. We are a gifted people and can do anything (that is relative). As far as track and field is concerned we have been known to be either speed demons or leapers. And in the case of Northeastern's track team, there is a small representation of brothers on the squad who possess these outstanding qualities.

Leading the dashmen in ability and determination are William (Billy) Milton and Charles (Mr. Excuse) Vann. Billy has speed as well as indefatigable strength and stamina in the dash. He breezed through a 6.4 second 60 yard dash to capture a first

in the Harvard meet. His personal best is 6.2 seconds which he exhibited last March at the Collegiate Amateur Association of America Track and Field Championships. Billy also has some undercover high jumping ability. His personal best is 6 feet 5 1/2 inches. Billy is majoring in Criminal Justice and is a veteran of Lynn, Mass.

Charles is another outstanding performer as well as a good runner. He has run well under 10 seconds for the 100 yard dash and clocked a solid 30.7 yard at the Harvard meet while running the second leg on the one mile relay. Charlie also plays an important role in adding to the team's morale. He is a veteran of Hartford, Conn. and is a third year history major.

Another on and up coming freshman is Fred Frelon. Fred is originally from California but now is an established New Yorker (Right on). Majoring in History, he ran a spectacular time of 6.5 seconds for a first in the Jr. Varsity 60 yard dash.

Hurdling is the most objective race in track and field competition. The athlete is confronted with 3 to 5 barriers which dares the runner to defy the laws of gravity. Too often

(cont. on page 7)

# Rage vs. Reason

In the small Black community of Emporia, Kansas, the friends and family of Mark Essex turned out to bid him his final farewell, Saturday, Jan. 13.

Mark had died a week earlier on the roof top of a Howard Johnson's motel, during a shoot out with New Orleans police.

Before Mark was brought down by a hail of police bullets, six persons had died and about 20 others were wounded.

New Orleans Police maintain that the six who died were killed by Essex, but express some doubt concerning the wounded. It is possible, according to a New Orleans official, that some of the wounded may have been struck by ricochetting bullets fired by police.

At any rate, the drama is over—and Mark is dead.

It's not terribly difficult for the large majority of Black people in America to identify with Mark's thoughts; even if they disagree with his actions. What Black person hasn't, at a given moment, thought of dealing with white people in a

similar, if not the exact way, that Mark did.

There are some problems with striking out, however, especially if it is done in blind rage.

First, blind rage is no framework to operate in. We as a people must begin to realize that. And realize too, that in the long run Black people come out the losers.

True, as some point out, six white people died; "the brother took six with him," they say. But that doesn't even things out, six white people can't balance out the scales when they are weighted against the loss of brother.

Secondly, rage—blind rage—clouds clear reasoning. At a time when there is less and less need for Black people, in general, every move must be a calculated one. Especially, since killing Black people is becoming as fashionable now as it was in the days prior to Martin Luther King.

Lastly, Black people are still in no position to deal with rage—in terms of white lives.

It was all right to burn out homes,

loot pawn shops and shout slogans; but white lives is something else; the Panthers, for example, are a sad reminder of the extent white people will go in order to protect what's left of white manhood and womanhood.

No, Rage will never do. But, if we must survive it's time to do a serious analysis of our situation in America and the world.

Then, with a clear concept of our position, move toward our objectives.

## EDITOR'S MAILBOX

Dear Editor:

Upon reading the few issues of the Onyx, I must say I am impressed with our Black newspaper.

The Onyx is informative, with its editorials and commentaries and enjoyable with its poetry.

To the Onyx staff and its editor I say, keep up the excellent work by keeping all Black NU students informed with the happenings on campus and around us.

K. T. Evans

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# THE ELMA LEWIS STORY

by HEEN DOTSON

"If you don't know about the rats and the roaches, you're stupid. It's time to learn about the marvelous aspects of being Black." And so Elma Lewis and hundreds of children and adults, learning art, drama, music, and dance through a Black perspective at the Elma Lewis School of Fine Arts is one of those marvelous aspects.

Celebrating its 23rd birthday this month, the school began with 25 people in 1950. Today, over 500 men, women, and children are under the direction of Elma Lewis, founder of the school that holds her name.

Though hailed as the foremost Black arts institution in Boston, the school has been plagued with financial problems since its beginning. Ms. Lewis stressed the need for lasting institutions for Black people to perfect "the biggest thing Black people have—their creative ability."

"I don't want the school to die when I do," she said in her loud raspy voice. She stressed that she must find some money for it to survive.

"You got to get everybody to say you're doing something good, you've got to get the saints and the sinners. This way it becomes valid."

Ms. Lewis had to be about getting money because a teacher must be nationalized around money, she revealed. She believes that one should be able to fund whatever he thinks valid and "whatever is valid will survive."

Ms. Lewis and her staff proved that point this summer when employees were unsalaried for eight weeks because of lack of funds. A welfare office was set up in the school and in the words of the old saying, "the show went on." It costs \$1,130,000 for the Elma Lewis School "not to get ahead, but to keep the doors open."

To help her school survive, Ms. Lewis takes anything anybody gives her. One man gave her \$140,000 worth of real estate because he needed a tax loss. Another in Vermont gave her a printing press.

At present, the school is trying to help all Black institutions, not just cultural institutions.

"The special thing is working together to build together. . . At the core of the matter, you will be able to participate in something that is helping us to build."

She later said that we've "got to be all over the place so that when they come for us in the night, they can't get us all together."

In addition to teaching students at the school, Ms. Lewis extended her school's services to Norfolk State prison. Since Norfolk is being "phased out" this year, she will continue to work with prisoners but in Framingham prison. Ms. Lewis said that she demands the same of the prisoners that she demands of her students.

"You've GOT to function," she stressed.

She labels her work in the prisons "rewarding" because she brings happiness to the inmates and helps to make it easier for them. She said she felt no fear of them while in the prison. She does demand security though, to avoid being accused of sneaking weapons to the prisoners. But there are no guards in the rooms while she teaches.

A recipient of several honorary degrees, including one from Harvard, Ms. Lewis said she'd rather have funds to keep her school going.

"You need honorary degrees to earn money, otherwise it's no honor. It doesn't mean a thing."

A demanding woman, Ms. Lewis said, "If I give you a party and I treat you nice, you OWE me." Ms. Lewis gives all she has to her students and the community and thinks everybody should put up their last penny, energy, and everything to schools and organizations like hers.

"People must be long distance runners, according to Ms. Lewis. And Black people are the fastest runners in the world." Elma Lewis calls herself a runner.

If anything has defeated her in the past, it's that people have discovered what she's doing ahead of time. All people have to know about her, she says, is that she's "a fat lady with some little kids." But Elma Lewis is much more than that, her friends said of her after her spontaneous talk. She brings happiness to her students and they bring happiness to her.

Like a mother scolding a young child, she shook her pointed finger at her attentive listeners and said, "You

requires parents.

"I will not suffer for your kids if you don't help me."

Elma Lewis' life is rooted in the arts. At the age of three, her father took her to the old Masonic Temple where she heard the recital of the poem, "The Queen of All, the Beautiful Colored Girl." Ms. Lewis learned the poem and has been involved in the arts ever since.

She said her parents encouraged their children to pursue whatever field interested them. One brother chose science. Another became a painter. Elma chose the arts and her parents supported her completely. The difference between the Lewis'

give "professional training." Her enrollment increased to 50 during her second year, but soared to 200 the third year.

Ms. Lewis relocated her school in an apartment near Grove Hall. The area began to deteriorate and Ms. Lewis laughed as she recalled "her good fortune to have the worst slum lord in history." The land lord ran gambling games for policemen upstairs, "not the cop on the beat, but the brass and they were very vile men; they disrespected the children."

Once, she said a policeman came down, flashed his badge, and gaped at the girls.



Miss Elma Lewis. Photo by Karen Maynor

and other children was that, "while the other kids were learning to be white, we were learning to be Black."

At 29, Ms. Lewis became seriously ill and almost died. And that changed her life. She taught in the Boston school system but became disillusioned with teaching and left the field. She then turned to social work in the south, but she soon left that also because her mind was really rooted in the arts. Her brother suggested that she start a dancing school and gave it her name so people would know who she was. And she did exactly that, with a six-room apartment and 25 kids who paid her \$5.00 a month.

But an influx of Black life hit Boston and she had to change her mind about being a "neighborhood school." She realized that she had to had to leave Boston and move to New York City to find work.

"I told him to inspect, arrest, or get out." He left and so did Ms. Lewis. Ms. Lewis moved her dancing school into Lewis Jr. High School to serve the needs of Blacks in the schools, but it was "A Comedy of Errors," she said between raspy laughs.

"There's no point in trying to do something sensible with the Boston public schools. It's like a Gilbert and Sullivan operetta."

Ms. Lewis fell in love with a building in Dorchester and knew that it had to be hers. The Temple Mishkan Tefila and an adjoining school were turned over to Ms. Lewis by the Combined Jewish Philanthropies and her school has been there ever since.

The school recently hosted the Community Inauguration of the five Black representatives on New Year's Day, as reported on page 31.

## Brothers and Sisters

### See Your Work in Print!

THE ONYX STAFF IS HAPPY TO ANNOUNCE ITS PLANS TO PUBLISH A LITERARY MAGAZINE SCHEDULED TO GO ON SALE LATER THIS QUARTER.

THE MAGAZINE WILL BE ENTITLED "BLACK EXPRESSIONS" AND WILL BE COMPRISED OF:

Criticism

Essays

Poetry

Reviews

Short Stories

ANYONE WHO WISHES TO SUBMIT HIS WORK TO THE ONYX FOR CONSIDERATION IS URGED TO DO SO. ALL WORK MUST BE:

1. Typewritten and double spaced
2. Submitted to the Onyx on or before February 15, 1973
3. Unpublished by any previous commercial media
4. There is no limit to the amount, length or variety of submitted material
5. All ages are welcome to participate
6. For "author's note" please indicate name, age, hometown, occupation or any such identification.
7. All submissions should be accompanied by a stamped self-addressed envelope (for return of unaccepted manuscripts) and mailed to

Afro-American Institute  
Northeastern University  
40 Leon Street  
Boston, Mass. 02115

# HOUSING AT NORTHEASTERN UNIV.

by KAREN STANTON

The majority of upperclassmen residing in university student housing do so for convenience sake. Dormitories and apartments are close to class buildings; the food plan makes eating relatively untroublesome; and for most women residents, living in the dormitories gives their parents a sense of security.

But, underneath this "blanket of security," perhaps there should be a "sheet of caution." According to the upperclassmen dormitory housing contract, which all residents must sign to live in university housing, the university "is not liable for loss of money or valuables by any person, or for loss of or damage to any resident's personal property."

Also according to the contract, the university is not liable for personal injuries sustained in residence halls.

Other notable conditions of the contract are that the University Housing office "reserves the right to change any room assignment or rate, or terminate this Housing Contract for violation of the terms and conditions of this contract or for any other violation of stated University policy, rules or regulations as set forth in the Student Handbook and

other publications and announcements of the University, made and distributed from time to time."

Mr. David Robbins, assistant director of Housing, said, "The dormitories and student apartments are covered by a fire insurance plan through the University. I don't know exactly how much of resident's personal property is covered through the policy. There is no insurance policy covering residents' losses through theft."

Rohrbins also said that the University does not have a specific insurance policy for injuries sustained in dormitories. He said, "The housing contract does state that the university is not liable for personal injuries. However, I think if there was a case where a student could show an injury was caused

through negligence on the university's part, a law suit could probably be made."

Residents' visitors and guests also are not protected against personal injury, but in cases of negligence by the University, a law suit could be filed, Robbins added.

Mr. Robert Taylor, assistant to the vice-president of business added that students are somewhat protected by the Blue Shield/Blue Cross policy. He said, if a student were injured in the dormitories or other university buildings, he would be covered for medical insurance by the Blue Shield/Blue Cross health policy every student is required to take out.

"However, if a non-student (visitor or guest) were injured there is basically nothing that could be done. The injured person would have to show negligence in order for a law

suit to be filed."

"The University can't be responsible for everyone who crosses campus property. Our first, and primary concerns are for those directly connected to the university: students and employees."

The University also holds the right to terminate the contract for violation of university rules and regulations. Robbins said, "The contract is not usually terminated unless the student has committed a serious infraction. For example, there were several fires in White Hall last quarter, obviously set. If the student or students involved with the fires had been apprehended, their contracts would have been terminated immediately."

"When a contract is terminated, the student is usually given a week or more notice to find other housing

arrangements."

Residents also have the opportunity to void the contract. Rohrbins said, "Students may file a petition with the housing office to void or terminate the contract. It is the usual policy for the student to give a reason why he or she wants it terminated."

"When a student's request is granted, the unused portion of the food-plan money is returned, as when a student withdraws from the university, or the housing office terminates the contract. Depending on how late into the quarter the contract is terminated, some of the room-rent money may also be returned."

In the wake of the tragic events at Southern University, Baton Rouge, Louisiana, last November, black students at Northeastern formed a negotiating committee to compile a list of demands that would improve campus conditions for the black population, including a section dealing with student housing facilities.

Included in the requests were demands for fire escapes for the men's dormitories, reconditioning and cleaning of dormitory and apartment rooms, and an insurance policy covering student losses in cases of fire theft.

Perhaps now is the time for a follow-up of these demands, and an attempt to be made for a contract that would be more specific and clearer to the student. For as it reads now, the student appears to be totally unprotected, for the contract is very ambiguous.

## AND WHAT ABOUT THE CHILDREN

by TED THOMAS



Photo courtesy of Boston Globe.

Ah! what would the world be to us  
If the children were no more?  
We should dread the desert behind us  
Worse than the dark before.

—Henry Wadsworth Longfellow

On Dec. 18, 1972, Richard M. Nixon resumed the bombing of North Vietnam above the 20th parallel.

Bombing of the North is nothing new in the history of the Vietnamese conflict: under the Johnson Administration the North was bombed continually prior to the negotiations at Paris.

What makes Mr. Nixon's resumption of the bombing so vicious is the nature of it; following, as it were, on the heels of Henry Kissinger's promise that "peace is at hand."

Unleashed during the Christmas season, the traditional time of "peace" and "brotherhood," Mr. Nixon ordered enough bombs dropped on North Vietnam to equal, according to some reports, two Hiroshimas.

Mr. Nixon's rationale was, of course, to bomb the Viet Cong back to the negotiating table that they had

abandoned. It was a tragic turn of events which left the American people, who had envisioned "peace at last," literally stunned. Protests flared up across the nation and, indeed, the world. Reports of hospitals being bombed, along with civilian areas and a POW camp, appeared in the nation's major newspapers.

"Mr. Nixon," Sen. William Saxbe (R-Ohio) said, "appears to have left his senses." After 12 days of the massive bombing, it was ordered halted by Mr. Nixon.

War is tragic and it takes its toll in sundry ways. The most tragic way is with the children.

Perhaps it's because they are too young to know what is happening to them, or, too young to know that war is not the normal way of living.

It's hard to imagine—even in a nation that is crime infested—the horrors of war-time existence. That horror is heightened in the eyes of the children, since all of the technical and assinine excuses that men have for killing each other cannot be perceived in its totality. And in a conflict, such as the one in Vietnam,

the answer is even more difficult—because the reasons why the war has persisted so long has never been clearly explained.

The Vietnamese children have seen their parents blown apart, have watched while their sisters have been raped, have seen their brothers shot down, and have trudged mile after mile in a war-torn country.

They have been burned by napalm, mangled by land mines and have had their bodies torn by shrapnel.

In addition there are some 15 to 20 half-American children with no place to go, according to the Mothers for the Orphans of Vietnam in Emergency (MOVE).

If the American troops are withdrawn from Southeast Asia, then maybe—just maybe—the children will live.

Our faults no tenderness should ask  
The chastening stripes must cleanse them all;  
But for our blunders-O, in shame  
Before the eyes of heaven we fall.  
—Edward Rowland Sill

## LEWIS

(cont. from page 2)

Day. Teen-aged students prepared the food and champagne was bought out of the activities fund. Ms. Lewis said proudly that the children worked very hard to make the inauguration a success. They had just finished presenting a Christmas program called Black Nativity, and were very tired, according to their teacher. The smallest ones may not have known what was going on, but "just being there and knowing something special is going on impresses children."

Besides being a lover, teacher, and an entrepreneur of the arts, Ms. Lewis is a stimulator of Black awareness.

"If kids don't paint from a Black point of view, something is wrong. They cannot only paint vases of flowers."

In order for the children to know "what got you there," the school teaches a strong course in Black history. It also teaches Black economics. When she told some professors that she taught Black economics, she said they thought she was crazy. But Ms. Lewis, rarely at a loss for words told them, "Never mind son, you shall see."

One of the school's latest ventures in the field of Black economics was the publication of the book, "Who Took the Weigh?" by 10 men in Ms. Lewis' program.

"They wrote because they needed to express themselves, not to write a book," she said. It was the first time, according to Ms. Lewis that a major publishing company had signed 10 contracts for one book. The school owns the copyright to the book. It was not edited by the publishing company, but is just as the authors wrote it.

Ms. Lewis received the raw end of the deal, though. She has to pay for every copy sent out by the publishing company. Even if the company sends a copy to Africa, Ms. Lewis is billed for it.

"I don't know who's going to pay the bill," she quipped.

Plans are being made for a Black Heroes Day and a tribute to Black preachers because "anything that we've ever done came out of a preacher. Martin Luther King was a preacher and so was Malcolm X."

In spite of the many obstacles facing her every day, Elma Lewis is determined to keep her school going without "having to buy stock in Gulf Oil."

"It's a baptism of fire to live in this western civilization," says the lady who "doesn't need to appear in the society page" or "prove to people that I'm bright."

The Onyx apologizes to Brother Hank Van Patten for only printing half of his poem in our December 11 issue, so here it is in its entirety.

## To My Sisters

Hank van Patten

I stand tall — high off the ground,  
in all my oneness and selfness.  
Surrounded from all sides, all angles, all directions,  
By so much luv.

Daily, this luv filters into  
my body,  
Replenishing me as it moves within  
me.

Sometimes i wish i could go away  
So i could be alone  
Just me,  
And this luv.

You ask 'where, though, does this  
Lux  
Come from?'

And i can only say to  
You,  
'i know from where, but i do not know  
Why  
i deserve this lux.'

It is the luv of  
The most beautiful human being  
On this earth —  
The luv of the Black Woman.

The Queens of the world  
Have blessed  
me  
With their sacrament of luv.

Maybe it is their way of giving me faith that i am good.  
Or maybe it is their eternal struggle to make our race one.  
Perhaps they are just being themselves.

i do wish to know.  
But for now,  
i  
Can only be thankful.

Let this  
Luv  
Never cease, my sisters,  
PEACE.

## Super Black

Felips Williams

Hey! Has anyone seen super Black?  
You know who I mean,  
he usually attends classes wearing a long,  
but outstanding, 90 dollar stylish midi.  
It may have a little fur,  
or be completely made of suede or leather.  
Anc on top of his fro of unity,  
he wears a wide-brim sombrero  
that matches his stylish coat.

Super Black you don't stop nowhere,  
even your feet are covered by 35-40 dollar leather.  
These shoes may have heels to make you look taller,  
But Super Black Are You Tall?  
Are you a small person showboating to whitey,  
Or are you just a strong contribution to today's economy?  
Oh, I know the answer  
You want to impress the sisters,  
or maybe you have no reason,  
but you sure can ACT extra cool.  
Who do you think you're fooling dressing that way?  
Not whitey, that's for sure,  
because he knows you're poor,  
and he is taking more and more.  
Sure this school gives scholarships,  
but not for styling.  
That's right keep spending the school's money on clothes.

Hey Super Black where are your  
brains can you see what I am saying.  
You can't fool nobody,  
you see, Superfly was a movie that  
never can be a reality..

## Black Boys

Claudette S. Worthington

Look at him as he stands so tall,  
He's ready to challenge anything on call.

I love this boy. He's my heart and soul.  
A true disciple like the men of old.

Today is your day, son, go take you stand.  
Go, my son and be a man!

The world is watching to see you kneel.  
God show it that you are for real!

I'll be standing at your side,  
when you lift your head and step  
with pride.

Aw, go ahead now, and do your thing!  
Let them see that you're the King!

There's no one who can heat you,  
you're way on top.

If you want anything, just knock!

The door will open, it was always there.  
Show the world that you were loved with care.

My days are getting shorter now, and soon I  
must go.

But I'll smile in peace,  
leaving you to face life with a new lease.

Go ahead my son, take your stand!  
you're MY black boy, your mama's man!

And, as I close my eyes, I'll quietly say,  
Amen! Amen!

## We Never Lived

Gregg Powell

We never lived in snow white mansions  
near ocean shores  
Or dined on caviar by light of golden  
chandeliers.  
We never toiled to reap our own rewards  
Or sweated for the sake of Black fulfillment  
on land that we could call our own.  
We never wished to fall and die like  
wingless birds who thought that they  
should fly.  
We never live to beg  
or weep,  
or crawl

But then again,  
We never lived at all.

## The One You See

Gregg Powell

If I appear to be so cold  
I gave my heart away  
If I appear to fear no death  
I saw him walking with my friend  
If I appear to be so blind  
The face you see is God's not mine

But if ever I am is just a man  
Button my coat and take my hand  
Push me out into the streets  
I need no eyes to guild my feet  
I've walked this way before

## A Poem to Me from

Bernie J. Pinto

Now, t ask who are you?

You are a woman, sacred, a pussycat,  
A lover, a crash something, a child, a body, lots of  
Tingles, eyes reaching out, a caring person who loves  
Attention, who loves the sun, who loves to dance,  
Who loves great times, who loves to be touched,  
who wants to feel wanted, who wants to share  
and  
you  
ask

Who am I?

Many cells, a mass of energy, a being on  
on this planet, sometimes serious,  
sometimes flippant, a searcher, a doubter,  
someone who wants to understand . . . the  
desire to transcend, a mass of desire,  
a lover of nature, psychic energy,  
God, messed up, I don't really know  
you — me . . . . . but  
who  
are  
we?????

# THIRD WORLD BOOKS: THE PEOPLE'S BOOKSTORE

by JOYCE CLARKE

As far back as 1958 Ernest Hamilton wanted to open up a Black owned and operated bookstore. It didn't happen until 1972.

As early as 1954, however, he was a distributor of *Liberation Magazine*. What transpired in between those 14 years was a process of formulating what is now two growing enterprises.

Scobham Bookshelf, a book distribution firm and Third World Books, a growing community bookstore.

Frederick Douglass Books was the first Black bookstore to open in 1967 but Mr. Hamilton knew that one was not enough to serve and educate the Black Boston residents. Besides he had bigger things in mind.

His own growing political awareness could be called the formulating process of his two enterprises. He educated himself with the teachings of the Nation of Islam, the philosophy of Malcolm X,

the African and Pan African movements and the resurrection of Black History.

In 1959 he taught classes in Black History at Cooper Community Center Annex on Williams Street. He called it an "experiment" to see how Blacks would respond to Black History. Hamilton evaluated his one year "experiment" as somewhat successful.

For the next three years he says there were "interruptions" but he got back into his "thing" in 1963 when he began writing a weekly column called "Our Heritage" for the Boston Star, a now defunct newspaper that published only one month.

Just at the time the newspaper folded he had begun his book distribution with another brother named Scott. The name Scobham comes from the collaboration of their last names Scott and Hamilton.

Their first publications distributed

under their new firm was three pamphlets all written by Hamilton: *When Africa Civilized the World*, *Miscegenation in the U.S.A.*, and *Black Power What is it*. Scobham was also at this time handling the distribution for various magazines.

Just to prove how enterprising a young Black entrepreneur can be, Hamilton opened up a book section in 1967 in one corner of Birdland Records in Grove Hall until Birdland went out of business.

Finally in 1971 they went fully into the distribution business. By this time Hamilton had taken on a new partner, Vernon C. Blackman, who is currently sharing both businesses with him.

In any event, Hamilton found it quite easy to become a distributor for Black publishing houses for as he remarked, Black publishing houses have great difficulty getting distributors for the numerous books

that are published here and abroad.

Scobham handles publishers like Broadside Press, Third World Books, Jihad Books, Black Scholar Books, Freedomways Associates, La Raza Unida (United Race) a bilingual magazine from Los Angeles, Sechaha (a paper of the African National Congress, South Africa) and two university quarterlies: *A Journal of Black Studies* called "Black Lines" published in Pittsburgh and "Renaissance 2" published by the Afro-American Cultural Center at Yale.

In addition he stocks a diversity of literature from the Nation of Islam, including Muhammad Speaks and Elijah Muhammad's album "The Judgment of the World is Now." There is also a number of Posters and newspapers like "Black News" which originates from The East in New York, poetry books, African pamphlets and books, Latin

American and Caribbean literature, novels, biographies, autobiographies and even greeting cards. And on one wall he has a bulletin board reserved for community news.

The bookstores that they distribute are not reserved to Massachusetts but Scobham reaches parts of Connecticut and San Francisco and will not doubt be expanding. As for the places in Boston who buy from Scobham, they are Nubian Notions, Frederick Douglass, Zamani Book Sellers, Black Library, Marks Dale Superette and City Hospital Pharmacy on Tremont Street.

The bookstore officially opened in 1972 and the reason Hamilton picked the name Third World Books is because he realizes that the liberation movement is not confined to Black Americans. He continues that oppressed peoples of other countries are worse off than we are and says that Black Americans are the "most comfortable slaves" anywhere. The third world includes anybody who is not of the white race.

Besides his involvement with books, Ernest Hamilton is an accomplished artist. About 11 of his works done in oils and pastels hang on the wall facing the street window. In deep tones of browns and reds and blues, the oils, especially carry a message of "love" and "oneness." There are nude couples in about four of the oils, suspended in simplistic moods, either standing or sitting embracing, but sharing a oneness just the same. There is nothing lurid about these Black models for there is beauty to be found in the deep Brown richness of their bodies and the endearing way in which they share love. The works are on sale at moderate prices.

Looking back to where Hamilton has come since 1958 it seems that his desire of a bookstore was undaunted by time and obstacles, for the entire enterprise is exclusively financed by the two men—so it can be done.

Through Scobham Bookshelf and Third World Books, Hamilton and Blackman intend to become a vehicle of education and orientation for Black Boston residents and from the looks of their operation they will.



Ernest Hamilton, owner of Third World Books in his shop behind some greeting cards and magazines. Photo by Karen Maynor

## MOVIE REVIEW

### HIT MAN (Ho Hum . . .)

by TED THOMAS

Oh well, here we go again. This time it's Bernie Casey playing the lead role of Tyrone Tackett, an unbelievable character, bent on solving the supposedly accidental death of his brother, who Tackett believes, was murdered.

*Hit Man* is the latest addition to the line of superior sickening "Black films" being ground out like car parts on a production line.

Except for *Sounder* and perhaps *Black Girt*, *Hit Man* fits neatly into the "new Black stereotype" package. For example, Tackett is pitted against the Mafia and a variety of pseudo black gangsters, which brings back unpleasant memories of *Shaft*.

There is a new twist in *Hit Man*, however, instead of trying to prevent the mob from pushing drugs in the Black community of Los Angeles, Tackett simply wants to find out how and why his brother suddenly died. Tackett has already presupposed that the mob had something to do with it—a safe enough assumption.

The film starts off slowly with Tackett successfully kicking the hell out of a host of unimportant characters. He also manages to escape some real harrowing situations—like a hand-ball court, on which a Black henchman tries to do it to him.

There are a host of, otherwise, unrelated scenes that make following the plot of the film difficult.

In one scene, for instance, Tackett chases and knocks down one of the uneventful Black characters. Two

scenes later, the same guy, along with someone else, stops Tackett. With his hand on the barrel of a gun the guy threatens Tackett. What happened next was a little confusing. Mumbling something about "nobody shits on his head," Tackett simply walked away.

It is generally agreed to that in "these days" people shoot each other for nothing—not to mention a legitimate beef. It was all very hard to digest.

But that was not the only scene contrived totally out of proportion. Some of the scenes rivaled the well known Disney fantasy classic "Fantasia."

There are at least a dozen Black women in the picture, all of whom end up in bed with Tackett—leaving one to wonder where he found the time to solve his brother's puzzling death.

Indeed, Tackett spent so much time in bed, you wonder where he found the time to eat (no pun intended).

Unfortunately, not one of the women showed any traits of positive Black womanhood. The women were in the nude so often that it became easier to identify them by their physical endowments rather than facial features.

One of the women, who was obviously meant to be the positive side of the Black woman, said to Tackett in one of the bedroom scenes: "I like my men tall and erect." It was a tired attempt at

meaningful symbolism.

Pamela Grier, the niece of actor Rosey Grier, was pathetic in her attempt to portray a prostitute. Her soft voice (not rehearsed) and overly delicate manner did not lend much to a role of a prostitute that came up the hard way.

Perhaps Ms. Grier's years in England had an effect on her perception of her role—which leads one to think that maybe she would have done better playing the leading female role in *Young Winston*.

The climax of the film draws near when Tackett's niece, his dead brother's daughter, is murdered. Prior to her murder Tackett had solved the puzzle of his brother's death while watching a stag movie. He explodes in rage.

His first order of business was to strand Ms. Grier in the middle of a pride of lions used in a studio owned by the mob—the results—predictable.

He then hung one of the uneventful black characters and shot another in the head. Finally, he blows the last link in the puzzle apart with a shotgun.

If you want to see a good movie, with a nice plot, and tasteful acting, don't go to see *Hit Man*.

Throughout the movie I was reminded of what one critic said after seeing *Blackula*: "What have Black people done to deserve this?"

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# INSIDE WILD RADIO -- OPINIONS ON WILD

by JOYCE CLARKE

WILD radio (10.90 AM) can be called Boston's community minded station, for not only do the disc jockeys play music, but an hour is devoted to rap sessions, such as Legal Line and Rap 70, community and around the world news, early morning gospel music and morning chats with Carl Bowen and Elgin Baylor.

Another label that can be attached to WILD is the "Sunrise to Sunset Show." Because they are on the same frequency as a Baltimore station, WILD is aired according to the season's change. As the days grow longer so does the air time. Presently however, the station will be negotiating with the Federal Communications Commission (FCC) for longer, stable hours.

The Mutual Black Network News, which you hear 10 minutes before the hour comes from New York and Washington via telephone. All the participating stations feed each other up-to-minute news that will be of interest to Black people everywhere. A cassette tape is then made so that we in Boston can be kept informed of the events occurring in New York and elsewhere.

The community one news which concentrates on Boston is received via phone from community sources, Third World and city and state agencies and sometimes the Associated Press wire service.

## SOUL'S PLACE

91.7 FM WRBB  
 Friday 5-11 p.m.  
 Saturday 8 a.m.-4 p.m.  
 Sunday 3-10 p.m.

## News Brief

Civil rights leader Harvey Britton said that statements by authorities that the recent New Orleans sniper killings were a conspiracy, were false and only increase racial tensions.

Britton said that every time a Black person is involved in some type of activity which costs lives or disrupts the community, they're charged with engaging in a conspiracy.

Louisiana Atty. Gen. William Guste said he believed that the sniper incident was part of a nationwide conspiracy. He asked the Justice Department to investigate the possibility of a conspiracy.

Police Supt. Clarence Giarrusso said he believed that several individuals could have conspired in the case. Britton said that the incident should not be used to conduct a vendetta against anyone.

(Globe 1/10/73)

The Boston University School of Medicine has been awarded a grant of \$85,000 by the Robert Wood Johnson Foundation to increase the number of future doctors in medically underserved areas.

The grant will give support over the next four years for scholarships and loans to minority students (Blacks, American Indians, Mexican

According to newsman Al Williams for the five minute broadcast that is heard, it takes anywhere from 30 to 45 minutes to compile.

WILD is just one of the stations that is run by Black-owned Sheridan Broadcasting Corp. of Pittsburgh. SBC also has a station in Buffalo (WUFO) and two in Pittsburgh, WAMO am/fm.

It was the main office that suggested the Boston station put Rap 70 on the air. Started in 1969, it is hosted by Al Williams and can be heard from 1 to 2 p.m. Either guests will be present in the studio to answer questions from the listening audience or Mr. Williams will formulate questions on issues he feels the community is thinking about. The show is taped live and Mr. Williams has at his immediate disposal a seven second delay button which can "beep" out any demeaning words.

Sitting opposite the news room and divided only by a huge bay window is the "music" studio. On this particular morning Roy Sampson was in his little cubicle surrounded by monitors and turntables and cassettes, jammin' records over the air. This writer thought that all a D.J. did was spin records and rap to his listeners, but not so, it is constant work. With everything at his fingertips, Roy keeps up a constant steady pace of manning two turntables, putting the commercial tapes on or reading them himself, checking his list to make sure each commercial is aired at the right time, keeping an eye on the giant tape recorder that is recording the day's show, recapping the weather and periodically interjecting the time and identifying the station.

One must have a great love for broadcasting for it appears to demand a certain amount of personal

commitment to ceaseless work and constant chitter. The hours are relatively short—about 3 hours a day—but the energy put into it is well spent. I was told that each day's record list comes from the head office so that requests are impossible. No record can be played again within the same hour. And to be sure, the powers that be and the station's advertisers usually listen in to the program to see that all is going according to schedule.

The other disc jockeys besides Sampson and Williams are Youngblood (Mike Frisby), Toni Lewis, Dave Adams and Jimmy Rowe, the latter is also a newscaster. Curious about the lack of women D.J.s, I asked Mr. Williams why there were none.

Mr. Williams said that in his four years with the station he's known of no women who have applied as D.J.s. He also added that he, "doesn't know his boss" (General Manager, Paul Yats) feeling on the matter either.

The commercials that you hear are accounts acquired by WILD's salesmen, written by their creative director and most often the voices are those of the WILD staff.

The gospel segment, D.J.'d by Dave Adams, comes on at 7:15 a.m. and has only 15 minutes of air time before the rock and roll portion. Here, too, the station is negotiating with the FCC for more air time.

With a pinch of gospel, a fair measure of world wide news, a cup full of community involvement and a pint of music, WILD is endeavoring to please a cross section of the Black community in just 10 short hours a day. If the FCC grants them longer hours then they can increase their ingredients and produce a product that will probably satisfy everybody's listening taste.

Everybody always has something to say about one thing or another so it was felt that since WILD Radio is a community station the people who listen to it should be given a chance to express their opinion.

As a side bar to the WILD articles the following are the opinions expressed by a number of Black students who attend Northeastern University and staff members of the Afro-Institute.

"Time conflict prevents me from listening." K.M.

"I feel that WILD is technically an extremely bad radio network. If ever you can get a clear reception you can't count on it lasting for more than 5 minutes. The disc jockeys are badly coordinated. They make innumerable mistakes, play the wrong records, make announcements that are never heard due to 'technical difficulties.' The news is not in-depth. Not enough of the truth-in-media is communicated to the listeners. The daily rap hour is boring. Plus, they go off the air too early." Y.B.

"It's an utilization of current resources, however, we should be concentrating our efforts towards the higher echelon functions of the various forms of the media. Until we establish cooperative ownership of such entities we cannot expect them to serve our needs to their optimum capacity." J.E.I.

"WILD radio has been one of the very few pioneers in developing a true rapport with the community. And that's exactly what communications should entail. Congratulations on your becoming a total Black owned and operated station." F.A.T.

"I'm from Cincinnati, Ohio and I find it somewhat startling that WILD goes off so early in the evening. I mean Boston is a big town and there's a lot of Black folk who would like to listen to the radio late at night. I feel that the station should make a move to at least stay on the air until twelve o'clock if not later." B.T.

"Everything Black is not always right." L.P.

"I believe that if a radio station is truly Black or expresses Black ideas it is not relevant to broadcast to the public every five minutes that it is 'Blackanned', it should simply portray this concept through their music, expression and community activities." Anonymous

"I wish it stayed on longer than it does." Anonymous

"WILD as a whole does little to direct the Black community. They do a lot of playing around with Blackness but little to foster a real sense of brotherhood. They throw Black and Brother around like trash in the street. It's too bad that they have to advertise Costa del Sol of Portugal and then say every brother knows a good wine when Portugal is ripping off Black people every day." V.B.

"WILD's negatives are: not enough air time, not enough jazz, too many commercials, poor news coverage, too many D.J. interruptions, limited record selections, too much emphasis on the sensuality of Blacks by D.J.s (Love Man); positives are: Rap 70, music, Al Williams." J.Y.

"I don't listen to the radio, no opinion." C.P.

## TOP TEN RECORD LIST FOR WEEK ENDING JAN. 19\*

1. Why Can't We Live Together Timmy Thomas
2. Superstitions Stevie Wonder
3. Love Jones Brighter Side of Darkness
4. Trouble Man Marvin Gaye
5. I'll Be Your Shelter Luther Ingram
6. The World is a Ghetto War
7. Could I Be Falling in Love The Spinners
8. I'm Stoned in Love with You The Stylistics
9. You've Got to Take II Main Ingredient
10. Love is Here The Futures

## BEST SELLING LP's

1. The World is a Ghetto War
2. Talking Book Stevie Wonder
3. 360 Degrees of Billy Paul Billy Paul
4. I'm Still in Love with You Al Green
5. Trouble Man Marvin Gaye
6. Give Me Your Love Barbara Mason
7. Last Days in Time Earth, Wind, & Fire
8. Round Two The Stylistics
9. Why Can't We Live Together? Timmy Thomas
10. Music is My Life Billy Preston

\*Courtesy of Mass. Record Distributing Co., 633 Mass. Ave., Boston, 266-1002

## AFRO DRUMMERS WANTED

for the Afro Institute Dance Club

Apply at the Afro-Institute  
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See Yvette Tinnerman or Pam Hayes (after 3 p.m.) at the Institute or call 437-3141, or 437-3142.



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WILD disc jockey Roy Sampson. Photo by Bob Gittens

## RMTI: Totally Unique Experience

by CALVERT HOCKER

The Roxbury Medical Technical Institute (RMTI) is a totally unique experience. Unique in the sense that it is the only school of its kind in the United States. RMTI is a Black community based operation designed to generate interest in the medical and other allied health professions among minority group students especially Black and Spanish speaking people.

RMTI came into existence about 22 months ago because its founders felt that the Black community in Boston had a severe shortage of health professionals and facilities. In Boston alone there are only eight Black doctors to serve the more than 85,000 Black residents. The founders believed the reason for the shortage of Black doctors could be attributed to, in large part, the inferior education in Boston's public schools plus a lack of motivated teaching.

To alleviate these deficiencies the main focus of the school's curriculum centers around science, mathematics and the language arts, especially for students in the lower grades. The older students also take courses in biology, anatomy, nutrition and math. The school takes full time students from the tenth to twelfth grades.

Besides providing educational development opportunities for disadvantaged youth, the Institute is providing positive role models for students to emulate. This is very important because Black youth for so long have not had the positive role models that are so necessary for their proper emotional and intellectual growth. It is through this positive personalized delivery of education that a youth's image of himself is strengthened. And after observing the young people at RMTI, they are really a beautiful sight to see. The students also receive supportive services such as tutoring, guidance, counselling, college placement services such as tutoring, guidance, counselling, college placement service and free health and dental care. The school has a

growing library with books pertaining to the allied health professions.

Last year RMTI graduated 23 students, 19 of which were admitted to various colleges. Eleven of these attend Northeastern and the remaining four are scheduled to enter college this month. With a track record like this RMTI must be doing something right.

HMTI hopes it will become a national prototype for Black community based schools. It has ties with five universities in the Boston area, including Harvard and Northeastern. RMTI students have access to lab equipment and on occasions attend classes at these universities. RMTI students have made field trips to Harvard, Boston U, Tufts, Northeastern and even Howard University in Washington. Northeastern has promised RMTI 100 Martin L. King, Jr. Scholarships. Other universities around the country such as Princeton, Cornell and Yale have shown a keen interest in RMTI's program. But the school which has done the most is the nation's most famous Black university, Howard. Under the Dean of the Dental School, Dr. Joseph Henry, Howard has contributed teachers, lab equipment and books. In the spring, Howard will give a dental clinic to RMTI and staff it with its third and fourth year dental students. The clinic will be equipped with everything needed including a number of dental chairs.

Even with all this help RMTI is not financially secure. The school is funded by private gifts with very little federal funding. One reason the funds are so badly needed is that the school is crowded into two floors of the city building at 60 Vernon Street. The institute needs more room and better furnishings.

In addition to money the school also needs more teachers. In an interview with the Director, Mr. Octavius Rowe, he stated a need for more work study students to work as teachers and tutors. He expressed a special need for a language arts teacher in either French or Spanish. He told of

the lack of support by Black Northeastern students in helping RMTI improve the educational needs of the children of their community.

To visit RMTI is a truly beautiful experience. Here is an Institute founded for, by and about Black people. From the moment you step into the door you know you are in for a unique experience. Everything at RMTI is run efficiently and on time. You can sense that some very important work is going on, talking with the members of the staff. I could see and feel the dedication and love the staff has for its students and the students as young as they are know exactly what they want to do in life. They already have career goals. Ask any of them what they want to be and they will tell you right from the heart "I want to be a doctor, I want to be a dentist or I want to be a nurse." It's fantastic.

In addition to education of Black youth RMTI conducts child birth seminars and community education seminars.

On the whole they are doing an excellent job in the community and I urge all Black people to visit and get involved in a totally Black happening.

## Swahili Names

by JOYCE CLARKE

With the upsurge of Black awareness, many Black Americans have either adopted themselves or have given their children African names.

The Swahili Name Book tells us that "names are important in that they identify who a people are, what language they speak and gives some information about where they come from and how they live."

Out of all the numerous ethnic groups permeated into the United States mainstream, it is only the Black race who does not have an "identity" that immediately exemplifies its roots. For instance, if

(cont. on page 8)

## BLACK ATHLETES IN LUXURY . . . AN ERRONEOUS IMPRESSION

by JOHN ROBINSON

Burgundy Rolls, antelope interior, vanity plates, right-to-the-minute high heels and a knock-your-eye-out, sharp-as-Dick's hat-band, three quarter length Blackglama mink coat. He's smokin'! as the brothers say. Great googamooga!

Pimp? No. Walt Frazier, the razzle-dazzle, hot-shot guard of the New York Knicks as photographed in a recent advertisement in the New York Times Sunday Magazine. And the Christian Science Monitor reports that Frazier overpaid \$20,000, knowingly, for his previously-owned automobile and that Earl Monroe, another formidable Knicks superstar, also owns a Rolls and plans to buy another, newer model. More power to them, if only horsepower.

But the report of this conspicuous consumption and especially the advertisement with the mink-draped Frazier, suggests some very serious questions concerning the responsibility and sensitivity of black superstars (if not their white counterparts) in sports, entertainment, or any other endeavor.

No one would deny black (or any) athletes, singers, movie stars or

businessmen the handsome salaries for which their talents qualify them. Nor would anyone deny them the right to purchase whatever luxuries their earnings can provide. These rights are not in question, and this is not meant to be a personal criticism of Frazier and Monroe, both fine men. It is rather a matter of the image that black personalities project and the effect it can have on the community, especially among young people.

On the other hand, we can applaud the fact that, after so long, black men and women are getting large chunks of "affluence pie." On the other hand, something familiar gnaws at our sense of propriety when confronted by ostentatious displays of wealth, no matter who is doing the displaying.

One out of every ten black workers is looking for a job. There are thousands more who have given up looking, beaten by the economic policies of this and previous Administrations. The figure is, as it has always been, considerably more than twice that of whites.

The median income for blacks, though rising with the general rise in income, is still substantially behind the median for whites. The gap has

not closed a great deal over the past 10 years.

To those for whom these statistics represent a continuing reminder of America's debt to the nation's poor, the picture of Frazier swaddled in mink is vulgar and insulting.

There are those who believe that displaying blacks surrounded by their new-found opulence is a way of saying, "See, you can do it, too." Among these is President Nixon, his supporters (both black and white) and many others who have a vested interest in perpetuating the fraud that we are moving in substantial numbers toward a society of equal opportunity.

But all the window dressing, all the pretty photographs of black stars embracing Presidents or riding around in fancy automobiles, flashing diamond rings and smothered in mink does not alter the fact that these are highly talented and rare exceptions, that the vast majority of blacks will not be movie stars or sports figures, that black power can be found in the dollar only when the dollar is available more widely than it is now.

When the nation's unums cease their brazen discrimination, when the nation's corporate enclaves commit themselves to an honest integration, when the country begins to move toward an equal access to affluence, perhaps then will be the time for a celebration of what money can buy.

John Robinson is a *Globe* staff reporter. Reprinted with special permission by the *Boston Globe*. This article appeared in their December 19, 1972 issue.

## Attention Black Students!

The Afro Dance class will resume Wednesday, Jan. 24, at 6:30 p.m. All interested students should come to the Afro-Institute at 6:15 to register for class. Classes will start after registration.

Classes will be held at the Afro-Institute on

Wednesday 6:30-9:00 p.m.  
and  
Saturday 2:00-4:30 p.m.

## COUNTDOWN

35 Days

Before

THE CO-OP GRILL



Walter Martin, left and William Hilton, right, of track team.

## BLACK FEET

(cont. from page 1)

than not the hurdles win, except with the experts.

Hurdling expert Clyde Valentine seems to be losing some of his expertise. Clyde has completed only three times this season and has been beaten twice by the Hurdles. His ability and potential is readily seen, however, and he yet remains a major threat among the schools in New England.

Clyde also does undercover work in the triple jump. He is a veteran of (The Big Apple) New York and an Electrical Engineering major.

Mr. Mark Buchanan, whom we all know as "Buck" is just as fast, if not just as big as his name. Buck's major concentration (among other things) is running the mile relay. His personal best is 48.6 seconds for 440 yards. To run that quarter mile one has to be prepared for that last 50 to 60 yards when your mind is moving but your body's not. Ask Buck. Buck is a product of New York and is majoring in Criminal Justice. Buck has the self imposed responsibility of keeping the team happy.

Henry Van Putten is another veteran from New York. Hank's concentration is on middle distance running. He ran a very fine race at the Harvard meet to win the 600 yard dash in a time of 114.00 seconds. Hank is majoring in Physical Education and is a senior.

An interesting thing about track

and field is that there is something in it for everyone. In the field where raw strength is an important ingredient, Melmoth Taylor has command. Mel throws the shot put and is highly qualified for his height (5 feet 8). His personal best is 54 feet and he placed third in the Harvard meet. Mel is from Hartford and is majoring in Physical Education.

Walter (Rabbit) Martin leads the leapers in jumping. He has had some outstanding performances, one of which was Tuesday evening, January 9 where he triple jumped a total distance of 46 feet 1 1/2 inches to take first place. This was only his kinetic best. His potential exceeds well over 50 feet. Walter also placed second in the long jump with a leap of 22 feet 1 1/2 inches. Walter, a veteran of Hyannis, Mass. is in his third year, majoring in Business Administration.

All in all track is an enjoyable sport to compete in as well as to watch. I would like to thank Pamela Hayes, Melanie White, Marcia Morton, Carrie Gosset, Arsene Delgado, Carolyn Perry, Diane Gordon, Gwen Price, Fitzallen McRay, just to mention a few for giving the team their support. More power.

Our next scheduled track meet will be held in the Cabot Cage January 24 against Boston University and Holy Cross. Come check it out I'm sure you'll have a good time.

## CALENDAR OF EVENTS

ELMA LEWIS SCHOOL OF FINE ARTS

January 10-31, an Art Exhibition "Reality Expanded" featuring the works of Hughie Lee-Smith, Eldzier Carter and Rex Garceau. Tues-Fri. 12 to 9 p.m., Sat. 12 to 5 p.m. and Sun. 1 to 5 p.m.

February 15 to March 6: Exhibition of sculpture, prints, painting and drawings from 30s and 40s. Theme: "Sent For You Yesterday"

### HARVARD-RADCLIFFE

January 28 at 3 p.m. in concert: Kuumba. Singers of Harvard-Radcliffe Afro-American Cultural Center at Charles St. A.M.E. Church, 551 Warren St., Roxbury. Donation \$2.00. For more information call 442-6323.

### ROXBURY MULTI-SERVICE CENTER

Continuous programs. Please call the center for information 427-4470

Any school or organization wishing to contribute information to our calendar of events can either contact Joyce Clarke (437-3141) or send in the information at least three weeks in advance.

## NAMES

(cont. from page 7)

we weren't aware of men such as Marlin L. King, Jr. or Adam Clayton Powell, and had not seen photographs of them, would we know what national they were by their name alone? It's a simple analogy but holds a lot of substance.

As stated, in the past ten years we've seen a positive identification of ourselves in that many Black families have been giving their children names that have roots with our heritage, that have personality and that have meaning.

Below is just a sampling of some of the Swahili names that are in the book compiled by Imam Amiri Baraka, Spiritual Leader and Father of the Black Arts Movement in Newark, New Jersey.

One of the most difficult things about reviewing poetry is conveying to the potential reader the author's message and intent. It is far easier to talk about the poet.

The personality of the poet is developed through the application of linguistics, similes, metaphors, meter and often slang. Usually one can identify the work of a particular artist by the style he has developed, using the elements above. Except, however, when it comes to the Black poets whose works are not patterned and stylized like the Robert Frosts and Elizabeth Brownings we've read in school.

Since the emergence of the Harlem Renaissance Black artists of the verse have written of life, the "situation," relevant issues, Black women, Black men and the world as

it looks to us. There is no room in the revolution to speak of trees and winding roads and orangeblossoms; our people—as Sonia Sanchez says, "be about" message poetry. And thus message poetry has not diminished with the passing of time nor emerging generations as can be witnessed by the pens of Nikki Giovanni, Don L. Lee, Imamu Amiri Baraka, Sonia Sanchez, Clarence Major, Gwendolyn Brooks and even some of the more conservative artists like Owen Dodson, Lucille Clifton and Bernie Casey. The poets of today owe their education and inspiration to people like Langston Hughes, Claude McKay, Margaret Walker, Countee Cullen and others, all the forerunners of revolutionary message poetry as we know it now.

As previously stated, to try and

review the works of these artists is difficult. It is only necessary to feast on the words they lay before us and let our minds drink in their vibrant message.

For your enjoyment and education, the following books and more are available:

**Black Voices:** An anthology of Afro-American Literature (poetry, fiction, autobiography and criticism) edited by Abraham Chapman, Mentor Books; \$1.50. Works by Richard Wright, Langston Hughes, Gwendolyn Brooks, Margaret Walker, et al.

**Black Feeling, Black Talk, Black Judgment:** by Nikki Giovanni; Morrow Paperbacks; \$1.75.

**The New Black Poetry:** edited by Clarence Major; International Publishers, N.Y.; \$1.95. Works by Ed

Bullins, Charles E. Gordon, David Henderson, Larry Neal, Ishmael Reed, et al.

**Good News about the Earth:** by Lucille Clifton, Random House; \$1.95.

**Powerful Long Ladder:** by Owen Dodson; Farrar, Straus & Giroux, N.Y., \$1.95.

**Black Pride:** by Don L. Lee; Broadsie Press, Detroit; \$1.00.

**Look at the People:** by Bernie Casey; Doubleday, N.Y.; \$4.95.

**We a Baitddd People:** by Sonia Sanchez, Broadsie Press, Detroit; \$1.50.

**Jump Bad: A New Chicago Anthology:** edited by Gwendolyn Brooks; Broadsie Press; \$4.00.

**Riot:** by Gwendolyn Brooks, Broadsie Press; \$1.00.

## Names for our Young Warriors

**ADABU** — Mannerable, courteous  
**AULA** — Better than what I was  
**BURUDI** — Cool  
**CHAGINA** — Brave, bold  
**DHABABU** — Golden  
**EGERMEA** — The supporter  
**FASAHA** — Elegant in taste and style  
**GOMA** — Stands up for one's right  
**HESHIMU** — Respectful  
**IMARA** — Firmness  
**JUBA** — Fearless  
**KABAILA** — Important person  
**KUDURA** — Might  
**LATIFU** — Gentle  
**MWENEEA** — He who spreads the word  
**ONAJE** — The sensitive one  
**PAMOJA** — Together  
**SANIFU** — Composer  
**TAIBU** — Good  
**TAMBUA** — Discerning  
**UMEME** — He who comes like lightning  
**ZURI** — Handsome

## Names for our Beautiful Daughters

**ANANA** — Soft, gentle  
**ASALI** — Honey  
**CHEKESHA** — A bringer of laughter  
**DHAMANA** — A guarantee, surely  
**DU EVA** — Black beauty  
**FAIDA** — A profit to all who possess her  
**JAMALA** — Courteous  
**JOHART** — Jewel  
**KIMYA** — Quiet  
**KITO** — A precious jewel  
**LAINI** — Soft, smooth  
**MALKIA** — Queen  
**NEEMA** — Full of flavor and grace  
**UKI** — Honey  
**YAKINI** — Certain, truthful

**Key to Swahili vowel pronunciation**—  
a is pronounced like a in father  
e is pronounced like a in day  
i is pronounced like e in me  
o is pronounced like o in so  
u is pronounced like oo in loose

The complete Swahili Name Book (\$1.50) is available at the Black Library, 416 Blue Hill Ave., Grove Hall.



Top: Rev. Virgil Woods urging Black students to take their education more seriously. Rev. Woods was speaking to Northeastern students at the Martin L. King, Jr. Commemoration luncheon held at the Afro Institute January 15. Bottom: Members of newly formed Black Student Congress at their first meeting at the Institute (A follow up story will appear in a forthcoming issue.) Photos by Karen Maynor.



Tutorial sessions in all subjects are being held at the Afro-American Institute daily. Anyone seeking academic help should contact Yvette Turner on the Third Floor of the Afro-Institute for further information.

The Imani Club will meet every Thursday at 12 noon on the first floor of the Afro-Institute and Tuesdays at 6:30 p.m. in Room 35 Dockser Hall. All brothers and sisters are invited to attend.

Display ads from companies, businesses, professionals and non-profit organizations are now being accepted.

See Onyx Ad Manager Ileen Dotson at the Afro-Institute or call 437-3141 for further information.

THE ONYX IS CALLING ALL JOURNALISM MAJORS AND ALL INTERESTED STUDENTS TO HELP OUT ON THE NEWSPAPER